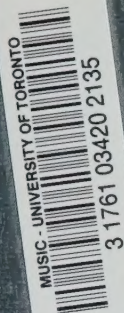


MUSIC - UNIVERSITY OF TORONTO



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Pleyel, Ignaz
[Duets, violins, B. 538-543]
Six petits duos

M

287

P59

B.538

-543

B6

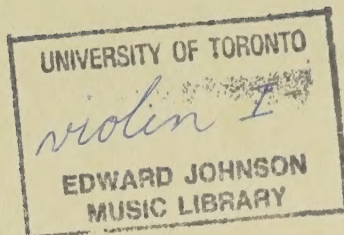
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COLLECTION LITOLFF

No. 526

PLEYEL

6 PETITS DUOS

für 2 Violinen

Op. 8



(A. Blumenstengel)

VIOLINO I.

15/A
Marie-Luise Bonkalo

SIX PETITS DUOS

FÜR 2 VIOLINEN

von

I. PLEYEL

Op. 8

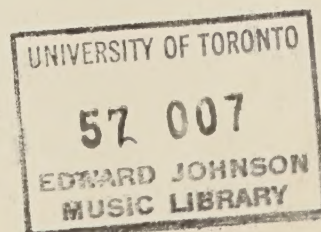
Original-Ausgabe

revidiert und bezeichnet von A. Blumenstengel

Arrangements von Max Schultze

DUETT. Violine und Piano TRIO. 2 Violinen und Piano. Piano, Violine und Violoncello - 2 Violinen und Violoncello
QUARTETT. Piano, Viol., Alto, Violoncello - 2 Viol., Alto, Violoncello QUINTETT. Piano, 2 Viol., Alto, Violoncello

HENRY LITOLFF'S VERLAG, BRAUNSCHWEIG



□ Herunterstrich.
 V Hinaufstrich.

SIX PETITS DUOS.

VIOLINO 1.

□ Tirez.
 V Poussez.

I. Pleyel, Op. 8.

Allegro moderato.

N^o 1.

The musical score for Violino 1, No. 1, is written in C major and 2/4 time. It begins with a treble clef and a common time signature. The tempo is marked 'Allegro moderato.' The score is divided into two main sections, A and B. Section A starts with a piano (p) dynamic and includes a crescendo (cresc.) leading to a forte (f) dynamic. Section B starts with a piano (p) dynamic and includes a crescendo (cresc.) leading to a forte (f) dynamic. The score concludes with a final cadence. The manuscript includes various musical notations such as dynamics (p, f, cresc., p dolce), articulation (accents, slurs), and performance instructions (Tirez, Poussez). The score is marked with 'N° 1' and 'VIOLINO 1.' and includes a library stamp from the University of Toronto dated May 12, 1986.

Tempo di Minuetto.

Violino 1 musical score for a Minuet in G major, Op. 15, No. 1 by Johann Sebastian Bach. The score is written for Violin 1 and consists of 12 staves. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked "Tempo di Minuetto." The score includes various musical notations such as slurs, ties, and dynamic markings (p, f). Handwritten annotations include "st" and "p3" on the first staff, "f" and "p" on the second, "p" on the third, "C" on the fourth, "f" and "p" on the fifth, "p" on the sixth, "D4" on the seventh, "p" on the eighth, "f" on the ninth, and "f" on the tenth. The piece concludes with a double bar line on the twelfth staff.

VIOLINO 1.

Allegro.

Nº 2.

The score consists of ten staves of music in G major (one sharp) and 2/4 time. The tempo is marked 'Allegro.' and the key signature is G major. The score includes various dynamics such as *f* (forte), *p* (piano), *pp* (pianissimo), *cresc.* (crescendo), and *dolce* (softly). There are also markings for *4* (quartet), *0* (octave), and *1* (first). The score is divided into sections labeled A, B, C, and D. Section A starts at the third staff, Section B at the seventh staff, Section C at the eighth staff, and Section D at the tenth staff. The score ends with a double bar line and a repeat sign.

f *p* *cresc.* *p dolce* *f* *p* *pp* *cresc.* *p* *f* *cresc.* *p* *f* *dolce* *cresc.*

f *p* *cresc.*

f *p* *pp* *f*

RONDO. *Allegretto.* *2/4* *p*

fz *f*

fz *p dolce*

fz *p* *fz*

un poco rit. *a Tempo* *p*

dolce *fz*

fz *cresc.* *fp* *cresc.*

fp *cresc.* *f* *ff*

VIOLINO 1.

Allegro.

[illegible]

First system of musical notation for Violino 1, measures 1-12. The key signature is two sharps (F# and C#). The first staff begins with a forte (*f*) dynamic and contains several four-measure rests. The second staff includes a *p* (piano) dynamic and a *cresc.* (crescendo) marking. The third staff concludes the system with a forte (*f*) dynamic.

Andantino grazioso.

Second system of musical notation for Violino 1, measures 13-32. The time signature changes to 6/8. The first staff begins with a piano (*p*) dynamic. The second staff includes a *mf* (mezzo-forte) dynamic and a *p* dynamic. The third staff includes a *mf* dynamic and a *p* dynamic. The fourth staff includes a *mf* dynamic and a *p* dynamic. The fifth staff includes a *dolce* (sweet) marking and a *mf* dynamic. The sixth staff includes a *mf* dynamic. The seventh staff includes a *p* dynamic. The eighth staff includes a *mf* dynamic. The ninth staff includes a *p* dynamic. The tenth staff includes a *mf* dynamic. The eleventh staff includes a *p* dynamic. The twelfth staff includes a *cresc.* (crescendo) marking and a forte (*f*) dynamic.

N. 4.

f *p* *f* *f* *p* *f* *ff* *p* *cresc.* *f* *p* *cresc.* *f* *ff* *f* *p* *cresc.* *f* *p* *cresc.* *f* *ff* *f*

A **B** **C**

ROMANZA. *Andante.*

RONDO. *Allegretto.*

N. 5. *p* *f* *p dolce.* *cresc.* *f* *dolce.* *mf* *rf* *rf* *rf* *f* *mf* *f* *p* *f* *p dolce.* *cresc.* *f* *p dolce.*

A *V* *1* *2* *3* *4* *5* *6* *7* *8* *9* *10* *11* *12* *13* *14* *15* *16* *17* *18* *19* *20* *21* *22* *23* *24* *25* *26* *27* *28* *29* *30* *31* *32* *33* *34* *35* *36* *37* *38* *39* *40* *41* *42* *43* *44* *45* *46* *47* *48* *49* *50* *51* *52* *53* *54* *55* *56* *57* *58* *59* *60* *61* *62* *63* *64* *65* *66* *67* *68* *69* *70* *71* *72* *73* *74* *75* *76* *77* *78* *79* *80* *81* *82* *83* *84* *85* *86* *87* *88* *89* *90* *91* *92* *93* *94* *95* *96* *97* *98* *99* *100*

B *C*

Handwritten musical score for "Rondo" in G major, Op. 10, No. 1 by Frédéric Chopin. The score is written on ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked "Andante" and the dynamics range from piano (p) to fortissimo (ff). The piece features intricate fingerings, often indicated by numbers 1-5 above notes, and various articulations like slurs and accents. The word "RONDO." is written in large letters on the sixth staff. The piece concludes with a double bar line and repeat dots. There are several handwritten annotations in blue ink, including "5 + p", "5 3 + p", "5", "5f", and "p", which appear to be corrections or performance suggestions.

Moderato.

Nº 6.

f

A

p

B

dolce.

pp

f

The musical score for Violino 1, page 13, is written in G major. It consists of ten staves of music. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The dynamics include *p* (piano), *f* (forte), *dolce* (softly), and *cresc.* (crescendo). Fingerings are indicated by numbers 0, 1, 4, and 5. A key signature change to D major is marked in the sixth staff. The score is a single melodic line for the first violin.

VIOLINO 1.

Andante.

ROMANZA.

ROMANZA. *Andante.*

The first section of the score is in 2/4 time, marked 'Andante'. It begins with a treble clef and a key signature of two sharps (F# and C#). The melody is written on a single staff. The first measure is a half note G4, followed by a half note A4. The second measure is a half note B4, followed by a half note C5. The third measure is a half note D5, followed by a half note E5. The fourth measure is a half note F#5, followed by a half note G5. The fifth measure is a half note A5, followed by a half note B5. The sixth measure is a half note C6, followed by a half note D6. The seventh measure is a half note E6, followed by a half note F#6. The eighth measure is a half note G6, followed by a half note A6. The ninth measure is a half note B6, followed by a half note C7. The tenth measure is a half note D7, followed by a half note E7. The eleventh measure is a half note F#7, followed by a half note G7. The twelfth measure is a half note A7, followed by a half note B7. The thirteenth measure is a half note C8, followed by a half note D8. The fourteenth measure is a half note E8, followed by a half note F#8. The fifteenth measure is a half note G8, followed by a half note A8. The sixteenth measure is a half note B8, followed by a half note C9. The seventeenth measure is a half note D9, followed by a half note E9. The eighteenth measure is a half note F#9, followed by a half note G9. The nineteenth measure is a half note A9, followed by a half note B9. The twentieth measure is a half note C10, followed by a half note D10. The section ends with a double bar line.

2. Allegro.

The second section of the score is in 2/4 time, marked 'Allegro'. It begins with a treble clef and a key signature of two sharps (F# and C#). The melody is written on a single staff. The first measure is a half note G4, followed by a half note A4. The second measure is a half note B4, followed by a half note C5. The third measure is a half note D5, followed by a half note E5. The fourth measure is a half note F#5, followed by a half note G5. The fifth measure is a half note A5, followed by a half note B5. The sixth measure is a half note C6, followed by a half note D6. The seventh measure is a half note E6, followed by a half note F#6. The eighth measure is a half note G6, followed by a half note A6. The ninth measure is a half note B6, followed by a half note C7. The tenth measure is a half note D7, followed by a half note E7. The eleventh measure is a half note F#7, followed by a half note G7. The twelfth measure is a half note A7, followed by a half note B7. The thirteenth measure is a half note C8, followed by a half note D8. The fourteenth measure is a half note E8, followed by a half note F#8. The fifteenth measure is a half note G8, followed by a half note A8. The sixteenth measure is a half note B8, followed by a half note C9. The seventeenth measure is a half note D9, followed by a half note E9. The eighteenth measure is a half note F#9, followed by a half note G9. The nineteenth measure is a half note A9, followed by a half note B9. The twentieth measure is a half note C10, followed by a half note D10. The section ends with a double bar line.

DUOS CÉLÈBRES

BERÜHMTE DUETTE

J. Gebauer. I. Pleyel. F. Mazas.

Duette

2 Violinen

revidiert A. Blumenstengel und Ad. Grünwald

- No.
526 I. PLEYEL, Op. 8. 6 petits Duos
527 „ Op. 48. 6 petits Duos
835 „ Op. 23. 6 Duos
836 „ Op. 24.
524 J. GEBAUER, Op. 10. 12 Duos faciles
1148 F. MAZAS, Op. 38. 12 petits Duos, Heft 1 (No. 1-6)
1149 „ Op. 38. 12 petits Duos, Heft 2 (No. 7-12)

Duette

Violine und Piano

Arrangement Max Schultze

- 1580 I. PLEYEL, Op. 8. 6 petits Duos
1813 „ Op. 48. 6 petits Duos
1946 „ Op. 23. 6 Duos Heft 1 (No. 1-3)
1947 „ Op. 23. „ Heft 2 (No. 4-6)
2016 „ Op. 24. 6 Duos Heft 1 (No. 1-3)
2017 „ Op. 24. „ Heft 2 (No. 4-6)
1814 J. GEBAUER, Op. 10. 12 Duos faciles (leicht)
Heft 1 (No. 1-6)
1815 „ Op. 10. 12 Duos faciles (leicht)
Heft 2 (No. 7-12)
1816 F. MAZAS, Op. 38. 12 petits Duos, Heft 1 (No. 1-6)
1817 „ Op. 38. 12 petits Duos, Heft 2 (No. 7-12)

Trios

2 Violinen und Piano

Arrangement Max Schultze

- 1581 I. PLEYEL, Op. 8. 6 petits Duos
1818 „ Op. 48. 6 petits Duos
1948 „ Op. 23. 6 Duos Heft 2 (No. 1-3)
1949 „ Op. 23. „ Heft 2 (No. 4-6)
2018 „ Op. 24. 6 Duos Heft 1 (No. 1-3)
2019 „ Op. 24. „ Heft 2 (No. 4-6)
1819 J. GEBAUER, Op. 10. 12 Duos faciles (leicht)
Heft 1 (No. 1-6)
1820 „ Op. 10. 12 Duos faciles (leicht)
Heft 2 (No. 7-12)
1821 F. MAZAS, Op. 38. 12 petits Duos, Heft 1 (No. 1-6)
1822 „ Op. 38. 12 petits Duos, Heft 2 (No. 7-12)

Trios

Piano, Violine und Violoncello

Arrangement Max Schultze

- 1823 I. PLEYEL, Op. 8. 6 petits Duos
1824 „ Op. 48. 6 petits Duos
1825 J. GEBAUER, Op. 10. 12 Duos faciles (leicht)
Heft 1 (No. 1-6)
1826 „ Op. 10. 12 Duos faciles (leicht)
Heft 2 (No. 7-12)

Trios

Piano, Violine und Violoncello

Arrangement Max Schultze

- No.
1827 F. MAZAS, Op. 38. 12 petits Duos, Heft 1 (No. 1-6)
1828 „ Op. 38. 12 petits Duos, Heft 2 (No. 7-12)

Trios

2 Violinen und Violoncello

Arrangement Max Schultze

- 1829 I. PLEYEL, Op. 8. 6 petits Duos
1830 „ Op. 48. 6 petits Duos
1831 J. GEBAUER, Op. 10. 12 Duos faciles (leicht)
Heft 1 (No. 1-6)
1832 „ Op. 10. 12 Duos faciles (leicht)
Heft 2 (No. 7-12)
1833 F. MAZAS, Op. 38. 12 petits Duos, Heft 1 (No. 1-6)
1834 „ Op. 38. 12 petits Duos, Heft 2 (No. 7-12)

Quartette

Piano, Violine, Alto und Violoncello

Arrangement Max Schultze

- 1835 I. PLEYEL, Op. 8. 6 petits Duos
1836 „ Op. 48. 6 petits Duos
1837 J. GEBAUER, Op. 10. 12 Duos faciles (leicht)
Heft 1 (No. 1-6)
1838 „ Op. 10. 12 Duos faciles (leicht)
Heft 2 (No. 7-12)
1839 F. MAZAS, Op. 38. 12 petits Duos, Heft 1 (No. 1-6)
1840 „ Op. 38. 12 petits Duos, Heft 2 (No. 7-12)

Quartette

2 Violinen, Alto und Violoncello

Arrangement Max Schultze

- 1841 I. PLEYEL, Op. 8. 6 petits Duos
1842 „ Op. 48. 6 petits Duos
1843 J. GEBAUER, Op. 10. 12 Duos faciles (leicht)
Heft 1 (No. 1-6)
1844 „ Op. 10. 12 Duos faciles, Heft 2 (No. 7-12)
1845 F. MAZAS, Op. 38. 12 petits Duos, Heft 1 (No. 1-6)
1846 „ Op. 38. 12 petits Duos, Heft 2 (No. 7-12)

Quintette

Piano, 2 Violinen, Alto und Violoncello

Arrangement Max Schultze

- 1847 I. PLEYEL, Op. 8. 6 petits Duos
1848 „ Op. 48.
1849 J. GEBAUER, Op. 10. 12 Duos faciles (leicht)
Heft 1 (No. 1-6)
1850 „ Op. 10. 12 Duos faciles (leicht)
Heft 2 (No. 7-12)
1851 F. MAZAS, Op. 38. 12 petits Duos, Heft 1 (No. 1-6)
1852 „ Op. 38. 12 petits Duos, Heft 2 (No. 7-12)

Für diese Duos ist eine Stimme für Flöte ad libitum erschienen.

Violin-Musik

(mittelschwer)

Musique de Violon

(moyenne force)

Violin Music

(moderately difficult)

Violine solo.

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- 507a — — Begleitende Violinstimme dazu — Accompagnement d'un second Violon — Accompaniment for a second Violin.

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— Violin Etudes, selected from the Standard Studies. Für

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Inhalt: Lagen und Lagenwechsel (Positions et Changements de Positions. Positions and Change of Positions) — Stricharten (Coupes d'archet. Bowings) — Staccato — Triller (Trilles. Shakes) — Spiccato — Doppelgriffe (Doubles Cordes. Double Strings) — Octaven (Octaves)

- 2012a — — Begleitende Violinstimme dazu — Accompagnement d'un second Violon — Accompaniment for a second Violin.

2 Violinen.

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- 2309 **Boccherini.** Op. 5. 3 Duos. Neuauflage von M. Dello.

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- 1967 **Haydn.** 3 Duette Op. 99.

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- 1150 51 **Mazas.** 6 Duette Op. 39. 2 Bände.

- 1123 — — 3 progressive Duette Op. 62.

- *2129 **Meyerbeer-Album.** 15 Opern-Melodien, übertragen von M. Dello.

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- 835 **Pleyel.** 6 Duette Op. 23. 836 — 6 Duette Op. 24.

- 1944 — — 3 Duette Op. 61. 1971 — 3 grosse Duette Op. 69.

- 2310 — — Op. 64. 3 Duos concertants. Neuauflage von M. Dello.

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Schubert, L. Duette über klassische Stücke — Duos d'après les Grands Maîtres — Duets on classical Pieces.

- 570 — — Band 2: Mozart. 571 — Band 3: Beethoven.

- 1028 — — Band 5: Franz Schubert. 1029 — Band 6: Chopin.

- 684 **Viotti.** 6 Duette Op. 20. 689 — 3 Duette Op. 28. Cah. 2.

- 690 — — 3 Duette Op. 29. 693 — 3 Duette Op. 35.

2 Violinen.

Vierte Stufe — Quatrième Degré — Fourth Degree.

- 2063 **Fiorillo.** 6 Duos concertants Op. 14.

- 1506 7 **Haydn.** 6 Duette Op. 102. 2 Bände.

- 2397a **Jansa.** Op. 46. 6 Duos progressifs. Neuauflage von M. Dello.

- 2397b — — Op. 74. 6 Duos progressifs. Neuauflage von A. Schulz.

- 2397c — — Op. 81. 6 Duos progressifs. Neuauflage von M. Dello.

- 829/31 **Krommer.** Duette Op. 2, 6, 22. 3 Bände.

- 833 — — 3 Duette Op. 51.

- 1152/53 **Mazas.** 6 brillante Duette Op. 40. 2 Bände.

- 1160/61 — — 6 brillante Duette Op. 72. 2 Bände.

- 1216/17 — — Etudes mélodiques, arrangirt von A. d. Grünwald. 2 Bände.

- 2111a/c **Mozart.** 12 Duos Op. 70. 3 Bände.

- 1508 **Romberg, A.** 3 concertirende Duette Op. 4.

- Schubert, L.** Duette über klassische Stücke — Duos d'après les Grands Maîtres — Duets on classical Pieces.

- 922 — — Band 4: Mendelssohn. 1275 — Band 7: C. M. von Weber.

- 681 **Viotti.** 3 Duette Op. 9.

- 682/83 — — 6 Duette Op. 19. 2 Bände.

- 685/86 — — 6 Serenaden Op. 23. 2 Bände.

- 687 — — 3 Duette Op. 25. 692 — 3 Duette Op. 34.

- 688 — — 3 Duette Op. 28. Cah. 1.

3 Violinen.

Violin-Terzette — Trios sur les chefs-d'œuvre classiques —

Violin Trios. 35 beliebte Stücke in progressiver Folge, bear-

beitet von A. d. Grünwald.

- 1187 — — Band 3.

Inhalt: Haydn, Serenade aus Quartett Op. 3 No. 5 — Gott erhalte Franz, den Kaiser. Mendelssohn, Lieder ohne Worte No. 4. 9. Mozart, Wenn du fein fromm bist aus Don Juan. Schubert, Ständchen (Sérénade) — Impromptu Op. 90 No. 3. Weber, Chor aus Euryanthe.

- 1188 — — Band 4.

Inhalt: Beethoven, Andante aus Sonate Op. 14 No. 2. Haydn, Finale aus Quartett Op. 64 No. 1. Mendelssohn, Lieder ohne Worte No. 19. 30. Mozart, Rondo aus Claviersonate No. 3.

4 Violinen.

Violin-Quartette, 37 beliebte Stücke — 37 Pieces pour 4 Vio-

lons — Violin Quartetts, 37 favourite Pieces. Bearbeitet

und in progressiver Folge geordnet von G. Zanger. Op. 16.

- 1298 — — Band 2. 12 Stücke.

Inhalt: Haydn, Finale aus Quartett No. 48 — Rondo aus Quartett No. 39 — Marsch. Mendelssohn, Scherzo a Capriccio — Charakterstück. Mozart, Menuette aus Es dur-Symphonie und aus Serenade — Menuet favori. Schubert, Wiegenlied (Berceuse). Weber, Lied aus Freischütz — Chor aus Euryanthe — Rondo aus Sonatine Op. 10 No. 4.

Die 4 Violinisten — Les 4 Violinists — The 4 Violinists.

35 beliebte Stücke in fortschreitender Folge, bearbeitet von

Gebrauch beim Unterricht von M. Dello.

- 2208b — — Band 2.

Inhalt: Chopin, Trauermarsch (Marche funèbre. Funeral March) — Volkslied (Air populaire. Popular Melody): An der See heilem Strande. Spohr, Faust-Polnais. Schumann, Mondnacht — Ungerischer Tanz (Danse Hongroise. Hungarian Dance) — Air de Louis XIII. — Haydn, Rondo all' Ungarese. Reissiger, Ouverture: Die Felsenmühle (Le Moulin du rocher) — Carneval von Venedig (Le Carnaval de Venise). Händel, Largo. Glinka, Mazurka.

- *2208c — — Band 3.

Inhalt: Meyerbeer, Cavatine aus Hugenotten. Halévy, Die Jüdin. Meyerbeer, Frauenchor aus Hugenotten. Donizetti, Lucia di Lammermoor. Nicolai, Ouverture: Die lustigen Weiber. Boieldieu, Ouverture: Die weisse Dame. Meyerbeer, Krönungs-Marsch. Halévy, Ouverture: Das Thal von Andorra.

Violine und Orgel.

Violon et Orgue. * Violin and Organ.

- 1108 **Album classique.** 30 berühmte Stücke unserer grossen Meister

— 30 Pièces célèbres — 30 celebrated classical Pieces.

Inhalt: J. S. Bach, Arie aus D dur-Suite — Sarabande — Herzlich thut mich verlangen — An Wasserflüssen Babylons — Gottes Sohn ist kommen — Jesu, meine Freude. Ph. Em. Bach, Arie — Cantabile aus D moll-Sonate. Beethoven, Bitten — Adagio aus Sextett — Romanze in G. Corelli, Adagios aus Violin-Sonaten Op. 5 No. 1. 3. Händel, Gebet (Prière. Prayer) — Larghetto — Arie aus Samson. Harder, Hymne. Haydn, Cavatine aus Jahreszeiten (Les Saisons). Mendelssohn, Andante religioso aus Orgel-Sonate No. 4. Finales aus No. 6 und Andante aus No. 3. Mozart, Ave verum — Andante aus der 2. Vierhändigen Fantasie. Schubert, Ave Maria — Lob der Thränen (L'éloge de larmes). Stradella, Kirchen-Arie (Air d'église). Weber, Schäfers Klage (La plainte du jeune pâtre) — Gebet aus Freischütz (Prière. Prayer). Weinlig, Geistliches Lied (Chant religieux. Sacred Song). Adeste, fideles

VIOLIN-MUSIK

Violine solo

No.
†2396 **Bach, J. S.** 6 Sonaten

*

2 Violinen

- Bériot, Ch. de**
2281 — Op. 57. 3 Duette
- Boccherini, Luigi**
2309 — Op. 5. 3 Duette
- Fiorillo, J.**
2063 — Op. 14. 6 Duos concertants
- Geminiani, F.**
1979 — 12 Duette
- Haydn, Joseph**
1967 — Op. 99. 3 Duette
1506-7 — Op. 102. 6 Duette
- Mazas, C. F.**
Op. 36. Etudes mélodiques, arrang. mit Begleitung einer 2. Violine (deutsch-englisch-französisch).
1216 — Suite 1. Etudes spéciales
1217 — Suite 2. Etudes brillantes
1150-51 — Op. 39. 6 Duette
1123 — Op. 62. 3 progress. Duette
1158-59 — Op. 71. 6 mittelschw. Duette
- Mozart, W. A.**
2111a-c — Op. 70. 12 Duos
- Pleyel, J.**
835 — Op. 23. 6 Duette
836 — Op. 24. 6 Duette
1944 — Op. 61. 3 Duette
2310 — Op. 64. 3 Duette
1971 — Op. 69. 3 große Duette
- Romberg, A.**
1508 — Op. 4. 3 Duette
1509 — Op. 18. 3 Duette
- Spohr, Ludwig**
1911-17 — Duette Op. 3, 9, 39, 67, 148, 150, 153
- Viotti, G. B.**
681 — Op. 9. 3 Duette
682-83 — Op. 19. 6 Duette
684 — Op. 20. 6 Duette
685-86 — Op. 23. 6 Serenaden
687 — Op. 25. 3 Duette
688-89 — Op. 28. 6 Duette
690-93 — Op. 29, 30, 34, 35. Je 3 Duette

*

Violine und Viola

- 608 **Mozart, W. A.** 2 Duette
- Pleyel, J.**
1972 — Op. 69. 3 grands Duos
- Spohr, Ludwig**
1918 — Op. 13. Duo

*

Violine u. Violoncello

- Stamitz, Karl**
2452 — Op. 19. 6 Duos. (W. Altmann)

Violine u. Klavier

- No.
881-82 **Bach, J. S.** 6 große Sonaten
- Beethoven, L. van**
†330 — Sämtliche Sonaten. Neuausgabe mit Vorbemerkungen zu jeder Sonate v. Carl Halir (deutsch-englisch-franz.)
†362 — Rondo in G dur, 31 Variation.
†218 — Variationen Op. 105 und 107
2421 — Konzert Op. 61.
†214 — 2 Romanzen
- Clementi, M.**
1864 — Op. 36. 6 Sonatinen, arrang.
2655 **Franck, C.** Sonate in A dur
- Haydn, Joseph**
†52 — 8 Sonaten (M. Dello u. Schultze-Biesantz)
- Kreutzer, R.**
1303 — Konzert No. 13 in D dur
1304 — „ No. 14 in A dur
1305 — „ No. 18 in E moll
1306 — „ No. 19 in D moll
- Molique, W. B.**
2289 — Op. 21. Konzert No. 5 in A moll
- Mozart, W. A.**
†333 — Sämtliche 18 Sonaten. Neuausgabe v. Schultze-Biesantz
†47 — 23 Jugend-Sonaten, 2 Arietten
2323a-b — Konzerte. No. 5 in A (Köchel No. 219), No. 6 in Es (Köchel No. 268).
- Paganini, Nic.**
2373 — Op. 6. Konzert No. 1
†2374 — 4 Kompositionen
- Raff, Joachim**
†2491 — Kavatine Op. 85 No. 3 Andante (a. d. Sonate i. E moll)
- Schubert, Franz**
2448 — Op. 70. Rondo brillant
†2449 — Op. 137. 3 Sonatinen
†578 — Duos Op. 159, 160, 162
2020 — Op. 159. Fantasie. Frei bearbeitet von Aug. Wilhelmi
- Schumann, Robert**
1637 — Op. 70. Adagio, Allegro
1644 — Op. 73. Fantasiestücke
1643 — Op. 94. 3 Romanzen
1641 — Op. 102. 5 Stücke im Volkston
1634 — Op. 105. A moll-Sonate
1639 — Op. 113. Märchenbilder
1635 — Op. 121. D moll-Sonate
1636 — Op. 131. Fantasie

*

Violine u. Klavier

- Spohr, Ludwig**
1922 — Op. 40. Polonaise
1921 — Op. 135. No. 1 Barcarole
1904 — Konzert No. 2 in D moll Op. 2
1905 — „ No. 6 in G moll Op. 28
1906 — „ No. 7 in E moll Op. 38

Violine u. Klavier

- No.
Spohr, Ludwig
1907 — „ No. 8 in A Op. 47
1908 — „ No. 9 in D moll Op. 55
1909 — „ No. 11 in G Op. 70

Weber, C. M. v.

- 187 — Op. 13. 6 Sonaten.
616 — Op. 48. Grand Duo concertant

*

Die klassischen Etüden

- Alday**
2008 — Op. 4. 24 Etüden
- Blumenstengel, A.**
1568 — Op. 33. 24 Etüden, Vorbereitung z. Kreutzers Etüden
- Campagnoli, B.**
1518 — Op. 18. 7 Divertissements, in d. 7 hauptsächlich. Positionen
- Dont, J.** Gradus ad Parnassum
2629 — Op. 35. 24 Etüden u. Kapricen
2630 — Op. 37. 24 Vorübungen zu Kreutzer's und Rode's Etüden (deutsch-englisch-franz.)
- Grünwald, Ad.**
1300 — 36 Etudes spéciales
- Kayser, H. E.**
2631 — Op. 20. 36 Vorübungen zu Kreutzer's Etüd. (G. Zanger)
- 507 **Kreutzer, R.** 40 Etüden
- Mazas, C. F.**
1120 — Suite 2. Etudes brillantes
- Prume, F. H.**
1117 — Op. 2. 6 große Etüden
- Wichtl, G.**
2418 — Op. 10, Part II. Die höheren Lagen. 25 Übungsstücke mit Begleitung einer 2. Violine. (M. Dello)
- Etüden-Album (Ad. Grünwald).**
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Protein II

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15.
B.

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FÜR 2 VIOLINEN

von

I. PLEYEL

Op. 8

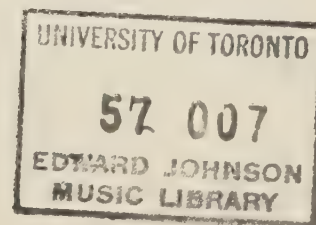
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Arrangements von Max Schultze

DUETT. Violine und Piano TRIO. 2 Violinen und Piano. Piano, Violine und Violoncello - 2 Violinen und Violoncello
QUARTETT. Piano, Viol., Alto, Violoncello - 2 Viol., Alto, Violoncello QUINTETT. Piano, 2 Viol., Alto, Violoncello

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VIOLINO 2.

Allegro moderato.

I. Pleyel, Op. 8.

V 1.

p

f

p

p dolce.

f

p

f

p

cresc.

f

p

f

p

cresc.

p

B

p

f

p

The musical score for Violino 2 consists of 12 staves of music. The first three staves are part of a larger section, with the third staff ending in a double bar line. The fourth staff begins with the tempo marking "Tempo di Minuetto." and a 3/4 time signature. The score includes various dynamics such as *p* (piano), *f* (forte), and *ff* (fortissimo), as well as articulations like accents, slurs, and fingerings. The key signature changes from one flat to two flats. The score concludes with a final double bar line on the twelfth staff.

Allegro.

[illegible]

cresc.

f *p dolce.* *cresc.*

f *p* *pp* *f*

Allegretto.

RONDO.

p *fz* *fz* *fp* *fz* *p* *fz* *un poco rit.* *a Tempo.* *p* *fz* *cresc.* *fp* *cresc.* *fp* *ff*

First system of musical notation for Violino 2, measures 1-12. The key signature is two sharps (F# and C#). The first staff begins with a forte (*f*) dynamic and features a melodic line with various ornaments (accents, staccato marks) and fingerings (1, 2, 0). The second staff continues the melody, marked with piano (*p*) and a crescendo (*cresc.*). The third staff shows a change in texture with chords and a forte (*f*) dynamic, including a *V* (Vibrato) marking.

Andantino grazioso.

Second system of musical notation for Violino 2, measures 13-32. The tempo and mood change to Andantino grazioso, indicated by a 6/8 time signature. The first staff starts with piano (*p*) and features a melodic line with fingerings (1, 4, 0, 1, 4, 0). The second staff continues with a mezzo-forte (*mf*) dynamic and includes a 2/3 fingering. The third staff shows a piano (*p*) dynamic with a 3/2 fingering. The fourth staff features a dolce (sweet) marking and a mezzo-forte (*mf*) dynamic. The fifth staff continues with a mezzo-forte (*mf*) dynamic and a 1/2 fingering. The sixth staff shows a piano (*p*) dynamic with a 1/2 fingering. The seventh staff continues with a mezzo-forte (*mf*) dynamic and a 1/2 fingering. The eighth staff shows a piano (*p*) dynamic with a 1/2 fingering. The ninth staff continues with a mezzo-forte (*mf*) dynamic and a 1/2 fingering. The tenth staff shows a piano (*p*) dynamic with a 1/2 fingering. The eleventh staff continues with a mezzo-forte (*mf*) dynamic and a 1/2 fingering. The twelfth staff shows a piano (*p*) dynamic with a 1/2 fingering. The thirteenth staff continues with a mezzo-forte (*mf*) dynamic and a 1/2 fingering. The fourteenth staff shows a piano (*p*) dynamic with a 1/2 fingering. The fifteenth staff continues with a mezzo-forte (*mf*) dynamic and a 1/2 fingering. The sixteenth staff shows a piano (*p*) dynamic with a 1/2 fingering. The seventeenth staff continues with a mezzo-forte (*mf*) dynamic and a 1/2 fingering. The eighteenth staff shows a piano (*p*) dynamic with a 1/2 fingering. The nineteenth staff continues with a mezzo-forte (*mf*) dynamic and a 1/2 fingering. The twentieth staff shows a piano (*p*) dynamic with a 1/2 fingering. The twenty-first staff continues with a mezzo-forte (*mf*) dynamic and a 1/2 fingering. The twenty-second staff shows a piano (*p*) dynamic with a 1/2 fingering. The twenty-third staff continues with a mezzo-forte (*mf*) dynamic and a 1/2 fingering. The twenty-four staff shows a piano (*p*) dynamic with a 1/2 fingering. The twenty-fifth staff continues with a mezzo-forte (*mf*) dynamic and a 1/2 fingering. The twenty-six staff shows a piano (*p*) dynamic with a 1/2 fingering. The twenty-seventh staff continues with a mezzo-forte (*mf*) dynamic and a 1/2 fingering. The twenty-eighth staff shows a piano (*p*) dynamic with a 1/2 fingering. The twenty-ninth staff continues with a mezzo-forte (*mf*) dynamic and a 1/2 fingering. The thirtieth staff shows a piano (*p*) dynamic with a 1/2 fingering. The thirty-first staff continues with a mezzo-forte (*mf*) dynamic and a 1/2 fingering. The thirty-second staff shows a piano (*p*) dynamic with a 1/2 fingering.

Allegro.

Nº 4.

f *p* *f* *f* *p* *f* *fp* *cresc.* *f* *fp* *p* *f* *fp* *p* *cresc.* *f* *p* *cresc.* *f* *f* *fp* *f*

A **B** **C**

Andante.

ROMANZA.

p *mf* *p*

Allegretto.

RONDO.

p *mf* *f* *p* *f* *mf* *p* *mf* *f* *cresc.*

mf

f

p

Andante.

p

mf

RONDO. Moderato.

p

mf

p

f

Moderato.

N.º 6.

The musical score is written for Violino 2 and consists of ten staves. The key signature is G major (one sharp). The tempo is marked "Moderato." The score includes various musical notations such as dynamics (*f*, *p*, *pp*), articulation (accents, slurs), and fingerings (numbers 1, 2, 3, 4, 0). Section A is marked with a bold "A" and begins on the third staff. Section B is marked with a bold "B" and begins on the fifth staff. The piece concludes with a double bar line on the tenth staff.

The musical score for Violino 2, page 13, is written in G major and consists of ten staves. The notation includes various musical elements such as triplets, sixteenth notes, and dynamic markings. The score is divided into sections marked 'C' and 'D'. The dynamics range from *p* (piano) to *f* (forte), with a *cresc.* (crescendo) marking. Fingerings and bowings are indicated throughout the score.

ROMANZA.

ROMANZA. *Andante.*

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). It begins with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The tempo is marked 'Andante'. The score consists of 12 staves of music. The first staff starts with a piano (p) dynamic. The second staff features a repeat sign and a forte (f) dynamic. The third staff has two first endings, with the second ending marked 'Allegro.' and a forte (f) dynamic. The fourth staff continues with a piano (p) dynamic. The fifth staff has a mezzo-forte (mf) dynamic. The sixth staff continues with a mezzo-forte (mf) dynamic. The seventh staff has a piano (p) dynamic. The eighth staff has a forte (f) dynamic. The ninth staff has a piano (p) dynamic. The tenth staff has a forte (f) dynamic. The eleventh staff has a piano (p) dynamic. The twelfth staff has a forte (f) dynamic. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

p *f* *Allegro.* *f* *p* *mf* *p* *f* *p* *f* *p* *f*

DUOS CÉLÈBRES

BERÜHMTE DUETTE

J. Gebauer. I. Pleyel. F. Mazas.

Duette

2 Violinen

revidiert A. Blumenstengel und Ad. Grünwald

- No. 526 I. PLEYEL, Op. 8. 6 petits Duos
 527 „ Op. 48. 6 petits Duos
 835 „ Op. 23. 6 Duos
 836 „ Op. 24.
 524 J. GEBAUER, Op. 10. 12 Duos faciles
 1148 F. MAZAS, Op. 38. 12 petits Duos, Heft 1 (No. 1-6)
 1149 „ Op. 38. 12 petits Duos, Heft 2 (No. 7-12)

Duette

Violine und Piano

Arrangement Max Schultze

- 1580 I. PLEYEL, Op. 8. 6 petits Duos
 1813 „ Op. 48. 6 petits Duos
 1946 „ Op. 23. 6 Duos Heft 1 (No. 1-3)
 1947 „ Op. 23. „ Heft 2 (No. 4-6)
 2016 „ Op. 24. 6 Duos Heft 1 (No. 1-3)
 2017 „ Op. 24. „ Heft 2 (No. 4-6)
 1814 J. GEBAUER, Op. 10. 12 Duos faciles (leicht)
 Heft 1 (No. 1-6)
 1815 „ Op. 10. 12 Duos faciles (leicht)
 Heft 2 (No. 7-12)
 1816 F. MAZAS, Op. 38. 12 petits Duos, Heft 1 (No. 1-6)
 1817 „ Op. 38. 12 petits Duos, Heft 2 (No. 7-12)

Trios

2 Violinen und Piano

Arrangement Max Schultze

- 1581 I. PLEYEL, Op. 8. 6 petits Duos
 1818 „ Op. 48. 6 petits Duos
 1948 „ Op. 23. 6 Duos Heft 2 (No. 1-3)
 1949 „ Op. 23. „ Heft 2 (No. 4-6)
 2018 „ Op. 24. 6 Duos Heft 1 (No. 1-3)
 2019 „ Op. 24. „ Heft 2 (No. 4-6)
 1819 J. GEBAUER, Op. 10. 12 Duos faciles (leicht)
 Heft 1 (No. 1-6)
 1820 „ Op. 10. 12 Duos faciles (leicht)
 Heft 2 (No. 7-12)
 1821 F. MAZAS, Op. 38. 12 petits Duos, Heft 1 (No. 1-6)
 1822 „ Op. 38. 12 petits Duos, Heft 2 (No. 7-12)

Trios

Piano, Violine und Violoncello

Arrangement Max Schultze

- 1823 I. PLEYEL, Op. 8. 6 petits Duos
 1824 „ Op. 48. 6 petits Duos
 1825 J. GEBAUER, Op. 10. 12 Duos faciles (leicht)
 Heft 1 (No. 1-6)
 1826 „ Op. 10. 12 Duos faciles (leicht)
 Heft 2 (No. 7-12)

Trios

Piano, Violine und Violoncello

Arrangement Max Schultze

- No. 1827 F. MAZAS, Op. 38. 12 petits Duos, Heft 1 (No. 1-6)
 1828 „ Op. 38. 12 petits Duos, Heft 2 (No. 7-12)

Trios

2 Violinen und Violoncello

Arrangement Max Schultze

- 1829 I. PLEYEL, Op. 8. 6 petits Duos
 1830 „ Op. 48. 6 petits Duos
 1831 J. GEBAUER, Op. 10. 12 Duos faciles (leicht)
 Heft 1 (No. 1-6)
 1832 „ Op. 10. 12 Duos faciles (leicht)
 Heft 2 (No. 7-12)
 1833 F. MAZAS, Op. 38. 12 petits Duos, Heft 1 (No. 1-6)
 1834 „ Op. 38. 12 petits Duos, Heft 2 (No. 7-12)

Quartette

Piano, Violine, Alto und Violoncello

Arrangement Max Schultze

- 1835 I. PLEYEL, Op. 8. 6 petits Duos
 1836 „ Op. 48. 6 petits Duos
 1837 J. GEBAUER, Op. 10. 12 Duos faciles (leicht)
 Heft 1 (No. 1-6)
 1838 „ Op. 10. 12 Duos faciles (leicht)
 Heft 2 (No. 7-12)
 1839 F. MAZAS, Op. 38. 12 petits Duos, Heft 1 (No. 1-6)
 1840 „ Op. 38. 12 petits Duos, Heft 2 (No. 7-12)

Quartette

2 Violinen, Alto und Violoncello

Arrangement Max Schultze

- 1841 I. PLEYEL, Op. 8. 6 petits Duos
 1842 „ Op. 48. 6 petits Duos
 1843 J. GEBAUER, Op. 10. 12 Duos faciles (leicht)
 Heft 1 (No. 1-6)
 1844 „ Op. 10. 12 Duos faciles, Heft 2 (No. 7-12)
 1845 F. MAZAS, Op. 38. 12 petits Duos, Heft 1 (No. 1-6)
 1846 „ Op. 38. 12 petits Duos, Heft 2 (No. 7-12)

Quintette

Piano, 2 Violinen, Alto und Violoncello

Arrangement Max Schultze

- 1847 I. PLEYEL, Op. 8. 6 petits Duos
 1848 „ Op. 48.
 1849 J. GEBAUER, Op. 10. 12 Duos faciles (leicht)
 Heft 1 (No. 1-6)
 1850 „ Op. 10. 12 Duos faciles (leicht)
 Heft 2 (No. 7-12)
 1851 F. MAZAS, Op. 38. 12 petits Duos, Heft 1 (No. 1-6)
 1852 „ Op. 38. 12 petits Duos, Heft 2 (No. 7-12)

Für diese Duos ist eine Stimme für Flöte ad libitum erschienen.

Musik für die Bratsche.
Musique d'Alto. * Music for Tenor (Viola).**Viola solo.**

- 2387 **Blumenstengel, A.** Op. 33. 24 Violin-Etuden, für Viola bearbeitet von Ludwig Wiemann.
1951 **Bruni, A. B.** Bratschenschule — Méthode d'Alto — Viola Method. Neue Ausgabe, revidiert von A. Schulz.
1360 **Campagnoli, B.** Op. 22. 41 Capricen, revidiert von A. Schulz.
1360 a — Pianofortebegleitung dazu — L'accompagnement de Piano — Pianoforte-Accompagnement von Albert Tottmann.

Viola & Piano.

- 1637 **Schumann, Robert.** Op. 70. Adagio und Allegro.
1638 — Op. 113. Märchenbilder.

Viola & Violine.

- 1945 **Bruni, A. B.** Op. 25. 3 concertirende Duette — 3 Duos concertants.
1525/26 — 6 concertirende Duette — 6 Duos concertants. 2 Bände.
608 **Mozart, W. A.** 2 Duos, revidiert von A. Schulz.
1972 **Pleyel, I.** Op. 69. 3 grands Duos.
Schubert, Franz. 50 ausgewählte Lieder, übertragen von C. G. Wolff.
698 — Band 1. 23 Lieder.
Inhalt: Das Wandern — Wohn — Halt — Danksagung an den Bach — Am Feierabend — Der Neugierige — Ungeduld — Morgengruss — Des Müllers Blumen — Thränenregen — Mein — Der Jäger — Eifersucht und Stolz — Die liebe Farbe — Trockne Blumen — Der Müller und der Bach — Der Lindenbaum — Die Post — Frühlingsstraum — Ständchen — Das Fischermädchen — Am Meer — Abschied.
699 — Band 2. 27 Lieder.
Inhalt: Erikönig — Gretchen am Spinnrade — Haidenröslein — Lob der Thränen — Sei mir gegrüßt — Frühlingsglaube — Ave Maria — Schäfers Klagelied — Du bist die Ruh' — Jägers Abendlied — Wanderers Nachtlied (Über allen Gipfeln ist Ruh') — Rosamunde — Ständchen (Horch, horch! die Lerch) — An Mignon — Litaney — Der Alpenjäger — Am Grabe Anselmo's — Gesang des Harfners — Pax vobiscum — Des Mädchens Klage — Die Spinnerin — Als ich sie erlöthen sah — Die vier Weltalter — Hippolit's Lied — Wiegenlied — Augenlied — Der Schmetterling.
1918 **Spohr, Louis.** Op. 13. Duo in G.

Streich-Trios. * Trios à cordes. * String Trios.**a) Violine, Viola & Violoncell.**

Mittelschwer. — Moyenne force. — Moderately difficult.

- 1896 **Pleyel.** 3 Trios concertants Op. 11.

Schwierig. — Difficile. — Difficult.

- 65 **Beethoven.** Trios und Serenade.

Inhalt: Trio Op. 3. Es (E♭, E flat) — Op. 9 No. 1. G (Sol). No. 2. D (Ré). No. 3. C moll (Ut mineur. C minor). Serenade Op. 8. D (Ré).

- 64 — — — — — Partitur.

- 1973 **Haydn.** 3 Trios Op. 53.

- 607 **Mozart.** Divertimento.

b) 2 Violinen & Violoncell.

Leicht. — Facile. — Easy.

- 1831/32 **Gebauer.** 12 Duette Op. 10, arrangirt. 2 Bände.
1833/34 **Mazas.** 12 Duette Op. 38, arrangirt. 2 Bände.
1829 **Pleyel.** 6 Duette Op. 8, arrangirt.
1830 — 6 Duette Op. 48, arrangirt.
1954 **Wanhal.** 15 kleine Trios.

Mittelschwer. — Moyenne force. — Moderately difficult.

- 2022 **Crémont.** 3 Trios Op. 13.

- 1333 **Mazas.** 3 Trios Op. 18.

Schwierig. — Difficile. — Difficult.

- 2023 **Kreutzer, R.** 3 Trios brillants Op. 15.

- 1974 **Viotti.** 3 Trios Op. 18.

c) 2 Violinen & Viola.

Leicht. — Facile. — Easy.

- Czerny, Jos.** Terzette. 24 beliebte Stücke.

- 1335 — Band 1.

Inhalt: Beethoven, Larghetto aus Symphonie No. 2 — Terzetto di Grotoski aus Prometheus, Bellini, Duett aus Norma. Gluck, Hymne und Chor aus Iphigenie in Tauris — Gavotte aus Armide. Graun, Auferstehung (La Résurrection). Händel, Chor aus Judas Macabäus — L'ascia chio pianga. Mehul, Romanze aus Joseph. Mozart, Finale aus Entführung. Weber, Arie und Finale aus Oberon — Chor aus Freischütz. O sanctissima. Rêdowák.

- 1336 — Band 2.

Inhalt: Beethoven, Scherzo aus Sonate in As. Boccherini, Menuett. Haydn, Scherzando aus Quartett No. 17. Finale aus Sonate No. 20. Mendelssohn, Lied ohne Worte (Romance sans paroles) No. 28. Mozart, Quintett aus Zauberröte (La Flûte enchantée). Schubert, Allegro aus Sonate in D. Weber, Arie aus Oberon.

Mittelschwer. — Moyenne force. — Moderately difficult.

- 2022 **Crémont.** 3 Trios Op. 13.

- 1333 **Mazas.** 3 Trios Op. 18.

Les ouvrages marqués d'un * ne se vendent pas en France. — The Works marked + are not sold in England.

d) Flöte, Violine & Viola.

Schwierig. — Difficile. — Difficult.

- 612 **Beethoven.** Serenade in D (Ré) Op. 25.

Streich-Quartette.**Quatuors à cordes. * String Quartets.****2 Violinen, Viola & Violoncell.**

Leicht. — Facile. — Easy.

- 1843/44 **Gebauer.** 12 Duette Op. 10, arrangirt. 2 Bände.

- 1845/46 **Mazas.** 12 Duette Op. 38, arrangirt. 2 Bände.

- 1841 **Pleyel.** 6 Duette Op. 8, arrangirt.

- 1842 — 6 Duette Op. 48, arrangirt.

Streich-Quartett-Album — Pièces classiques — String Quartett-Album. Bearbeitet von G. Zanger.

- 1367 — Band 1.

Inhalt: Bach, Fingstarie (Air de la Pentecôte). Beethoven, Adagio aus Sonate pathétique — Menuett und Andante aus Septett. Boccherini, Menuett. Corelli, Adagio. Dittersdorf, Menuett. Händel, Largo. Haydn, Serenade. Mendelssohn, Charakterstück Op. 7 No. 6. — Lied ohne Worte (Romance sans paroles) No. 22. Mozart, Ave verum — Andante und Allegro aus Symphonie No. 12 — Fuge. Schubert, A la Hongroise — Ave Maria — Polonaise Op. 61 No. 5 — Marche militaire Op. 51 No. 3.

- 1368 — Band 2.

Inhalt: Bach, Arie — Sarabande. Beethoven, Adagio aus Sextett — Adagio und Scherzo aus Septett. Corelli, Adagio. Händel, Sarabande. Haydn, Largo — Andante aus Symphonie No. 7. Mendelssohn, Andante aus Sonate Op. 65 No. 5 — Lied ohne Worte (Romance sans paroles) No. 4. Mozart, Andante aus Symphonie No. 10 — Menuett aus Symphonie No. 3 und aus Quartett No. 17. Schubert, Polonaise Op. 61 No. 1 — Marche militaire Op. 61 No. 1 — Marche heroique Op. 27 No. 3. Weber, Rondo.

- 2419 — Band 3. 18 beliebte Stücke.

Inhalt: Bach, Bourrée. 2 Sarabanden. Beethoven, Andante cantabile. Campagnoli, Romanze. Chopin, Trauermarsch. David, Erinnerung. Händel, Bourrée. Haydn, Andante. Mozart, Menuett. Romanze. Andante. Nardini, Larghetto. Schubert, Marche Hongroise. Andante. Schumann, Menuett. Weber, Marsch. La Romanese.

- +2420 — Band 4. 12 beliebte Stücke.

Inhalt: Berlioz, Sylphen-Tanz. Bizet, Menuett de l'Arlesienne. Andante aus Roma. Einleitung zu Carmen. Intermezzo aus Carmen. Kjerulf, Notturmo. Meyerbeer, Krönungsmarsch. Redowa aus Prophet. Rossini, Cujus animam. Rubinstein, Melodie. Tschakowsky, Mazurka de Salon. Albumblatt.

Mittelschwer. — Moyenne force. — Moderately difficult.

- 1493 **Schaper, Gust.** Gedenkblätter — Feuilles du Souvenir.

Inhalt: Widmung — Stilles Glück — Süßes Erinnern — Selge Ruh.

Schwierig. — Difficile. — Difficult.

- 63 **Beethoven.** Sämmtliche 17 Quartette.

- 59/62 — — — — — Partitur. 4 Bände.

- 172 **Haydn.** Sämmtliche 83 Quartette.

- 375 — 20 ausgewählte Quartette.

Inhalt: Op. 3 No. 5 — Die 7 Worte des Erlösers (Les 7 Paroles du Jesus-Christ The 7 last Words) — Op. 54 No. 1-3 — Op. 74 No. 1-3 — Op. 76 No. 1-6.

- 634 **Mendelssohn.** Sämmtliche 7 Quartette.

- 173 **Mozart.** Sämmtliche 27 Quartette.

- 1083 **Rode.** 2 Aires variés Op. 10. 16.

- 211 **Schubert.** Sämmtliche 4 Quartette.

- 1645 **Schumann.** 3 Quartette Op. 41.

- 2391 **Söchting, Emil.** Op. 60. Quartett-Schule — L'école du Quatuor — Quartett School. Sammlung von Original-Melodien, Bearbeitungen von Volksliedern, Chorälen und Opern-Arien für 3 Violinen und Violoncell. Für junge Violin- u. Cellospieler zur Uebung und Freude am Zusammenspiel.

Streich-Quintette.**Quintuors à cordes. * String Quintets.****2 Violinen, 2 Violas & Violoncell.**

- 194 **Beethoven.** Sämmtliche 4 Quintette.

- 635 **Mendelssohn.** 2 Quintette Op. 18. 87.

- 174 **Mozart.** Sämmtliche 10 Quintette.

- 615 **Schubert.** Quintett Op. 163 für 2 Violinen, Viola und 2 Violoncelli.

Sextette, Septett, Octett, Nonett.

- 192 **Beethoven.** Sextett Op. 81 b für 2 Violinen, Viola, Violoncell und 2 Hörner.

- 636 **Mendelssohn.** Sextett Op. 110 für Piano, Violine, 2 Violas, Violoncell und Bass.

- 193 **Beethoven.** Septett Op. 20 für Violine, Viola, Horn, Clarinette, Fagott, Violoncell und Bass.

- 1019 — — — — — Partitur.

- 637 **Mendelssohn.** Octett Op. 20 für 4 Violinen, 2 Violas und 2 Violoncelli.

- 444 — — — — — Partitur.

- 1924 **Spohr.** Nonett Op. 31 für Violine, Viola, Violoncell, Bass, Flöte, Oboe, Clarinette, Fagott und Horn.

